LOT 118.

CATALOGUE

OF

A R M O U R,

FROM WILTON HOUSE, SALISBURY,

THE PROPERTY OF THE RIGHT HON.

THE EARL OF PEMBROKE AND MONTGOMERY.

INCLUDING

GAUNTLETS, HELMETS AND BODY ARMOUR,
WORN BY THE PEMBROKE RETAINERS,

A HALF-SUIT OF BLACK ARMOUR, OF VERY CURIOUS CONSTRUCTION, *c.* 1560-70,

A NOBLE SUIT FOR MAN AND HORSE, IN RUSSET AND GOLD, *c.* 1560,

AND

THE HISTORIC HARNESS MADE BY JACOB THE ARMOURER,
FOR HENRY HERBERT, SECOND EARL OF PEMBROKE, IN THE LAST QUARTER OF THE SIXTEENTH CENTURY.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.

SOTHEBY, WILKINSON & HODGE.

(Sir Montague Barlow, K.B.E., LL.D., M.P. G. D. Hobson, M.A. & Major F. W. Warre, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts.

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SOTHEBY, WILKINSON & HODGE,
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PREFACE.

THE collection of armour at Wilton House is not a product of modern times, for none of its owners during the nineteenth century was a collector. It was bought for use, during the sixteenth century and the first part of the seventeenth, and it has been preserved there ever since.

But though the armour was acquired for practical purposes, the collection contains some pieces of peculiar interest to experts. The curious suit (lot 40) with arms composed of narrow metal slats set widely apart, between which the wearer's coat sleeve was exposed, cannot easily be paralleled either in public or private collections. More important is the fine suit with extra pieces and equestrian armour (lot 117); the anime, or splinted breastplate, is a rare type, as Mr. Kelly has shown in his article in *The Burlington Magazine* (Jan., 1919), while it is seldom indeed that so fine a suit of armour for man and horse is found so nearly complete.

But without doubt, the chief attraction of the catalogue is the suit made by Jacob the Armourer for Henry Herbert, second Earl of Pembroke, and it is no exaggeration to claim that for English and American collectors this suit may take rank with the most important in existence. Since the album of Jacob's designs was discovered by Lord Dillon in the Spitzer Collection, and secured through his intervention for the Victoria and Albert Museum, the suits represented in it have, we believe, only twice appeared in auction catalogues. The first of these occasions was in the Spitzer Sale itself, when a part of the armour made for Sir Christopher Hatton was offered, and was subsequently presented to the late King Edward VII by a group of his friends. The other occasion was in the sale of the contents of Holme Lacy, when portions of two suits, made for Mr. Scudamore, were catalogued, but withdrawn before the sale, and subsequently sold to the Metropolitan Museum, New York. When it is added that of all the suits shown in Jacob's designs only one other remains in private hands, namely the magnificent suit made for George, Earl of Cumberland, and now in the possession of Lord Hothfield at Appleby Castle, the interest of the present sale to collectors will be sufficiently obvious.

April 1921. SOTHEBY, WILKINSON & HODGE.

CATALOGUE

OF

ARMOUR,

FROM WILTON HOUSE, SALISBURY,

THE PROPERTY OF THE RIGHT HON.

THE EARL OF PEMBROKE AND MONTGOMERY.

Thursday, June 23rd, 1921.

GAUNTLETS.

LOT

1 GAUNTLETS. A pair of blackened Mitten Gauntlets, straight cuffs, with under plate fastened by catch; four metacarpal plates; on the cuff is embossed small oval for the ulna; slightly roped knuckle guard, and four finger plates, retaining part of leathers; sunk borders and roped edges; thumbs missing *16th Century*

2 GAUNTLETS. Two black Mitten Gauntlets (not a pair), each has one metacarpal plate, and a roped knuckle guard with four finger plates; the thumbs are missing; the cuffs are in one piece, going round the arm with ridges at the sides; sunk borders and roped edges, one retains part of leather lining *16th Century*

3 GAUNTLET. A black Mitten Gauntlet for the right hand, similar to the last; it retains the leathers for the fingers, and strap at the point of finger plates for sewing in the leather glove; the thumb plates are missing *16th Century*

4 GAUNTLET. A Mitten Gauntlet of bright steel for right hand; the cuff is of one piece with sunk border and roped edge, with ridge at the sides; it has two metacarpal plates, and wide knuckle guard with serrated edges; there are four finger plates escalloped and fluted, the end one has a sunken border; it still retains the canvas strap for sewing in the glove, a small piece of which remains; the thumb is missing *16th Century*

5 GAUNTLET. This is also a Mitten Gauntlet, very similar to the last, and for the right hand; the thumb and end finger plate are missing; there is a sunk border and roped edge round the cuff; some pieces of the canvas strap for the glove are still remaining on the inside; the surface is now black *16th Century*

6 GAUNTLETS. Two bright steel Mitten Gauntlets, not exactly a pair; wide cuffs with sunk borders and roped edges; two metacarpal plates and roped knuckle guards, with four finger plates, the end ones with sunk borders and roped edges; the thumbs are missing; the cuffs are in one piece, and go round the wrist *16th Century*

7 GAUNTLET. This has been browned and gilded at some recent date; the cuff is in one piece, going round the wrist, on it is the oval boss for the ulna; there are four metacarpal plates and roped knuckle guard; the fingers and plates for the thumb are all missing; the brass rivets are modern; this gauntlet is for the left hand *16th Century*

8 GAUNTLET. A fine Mitten Gauntlet for the right hand; slightly pointed cuff with hinged under plate, and sunken border with roped edge; there are four metacarpal plates, the one towards the knuckle guard being much wider than the other three; on the cuff is a small corded boss for the ulna; the knuckle guard has a high standing roping; there are five finger plates, the end one of which is pointed with sunken border and roped edge; the thumb is missing; it is of a russet surface, and the borders and knuckle guard have been gilded; it is constructed of strong plate and is of very easy movement; from the point of the cuff to the end of the finger plates is a low central ridge *16th Century*

9 GAUNTLETS. A pair of bright steel Mitten Gauntlets; the cuffs have sunk borders and roped edges with ridge at the sides and encircle the wrists; there are two metacarpal plates and a broad knuckle guard; the finger plates are escalloped and fluted down each finger; on the right gauntlet the end finger plate is missing, and on the left, three plates are now gone, both thumbs are also missing; the plates on the back of the hands are serrated at the edges *16th Century*

10 GAUNTLET. A Mitten Gauntlet for the right hand; the cuff has a sunken border and a roped edge; the line of rivets to hold strap for the glove are all now missing; the surface is now black; there are two metacarpal plates with serrated edges, wide knuckle guard, and four finger plates, these are escalloped and fluted down the fingers; there are remains of canvas and leathers on the inside *16th Century*

11 GAUNTLET. Of bright steel, the cuff is long, with hinged under plate; there is a sunk border and roped edge; the border, which has a narrow fluting near the centre, comes to a V shape at central

LOT 11—*continued.*

ridge ; small boss for the ulna ; there are five metacarpal plates and knuckle guard ; all these plates move very easily, without any loss of space between them ; it retains the lower part of the thumb fastened by a hinge ; the fingers are missing ; the metacarpal plates are escalloped in the middle *Late 16th Century*

12 GAUNTLET. Of large size and of bright steel ; the cuff is pointed, and is decorated with three large flutings, below these are the rivets for holding the strap, to which was sewn the glove ; the cuff encircles the wrist, and has a central ridge, with another on each side of it ; there are two metacarpal plates, and a knuckle guard with large roping ; the one finger plate remaining is cut into graceful points and escallops, the fingers are missing, as is also the thumb ; it is for the right hand *16th Century*

13 GAUNTLET. This is a Mitten Gauntlet for the left hand, of bright steel ; the cuff is well formed, and is of better workmanship than the rest of the gauntlet ; it has a sunk border and roped edge, and goes round the wrist in one piece ; there are two metacarpal plates and knuckle guard, with three finger plates ; all the edges being serrated, and the finger plates slightly fluted along the fingers ; the thumb is missing *16th Century*

14 GAUNTLET. Of bright steel, for the left hand ; the cuff is large, going all round the arm ; the under plate, which is fixed, has an extra piece which is moveable, and protects the under part of the thumb ; it is decorated with a turned-over edge, a row of rivets, which still hold the strap for sewing in the glove, and a double engraved line ; there are five metacarpal plates, these go round the hand and include the lower part of the thumb, the scale plates for which are missing ; the knuckle guard is bossed roundly over each knuckle ; the fingers are missing ; all the plates have the engraved double line *Early 17th century*

15 GAUNTLET. Of bright steel ; the cuff is very wide ; it has a turned-over edge and engraved line, with the rivets holding a large strap for the glove, and encircles the arm ; there are four metacarpal plates, having a point in the centre, with engraved line along the edge of each ; the knuckle guard has four rivets, one on each finger, for straps to which the scales were fixed ; these are now missing ; the thumb is also missing *17th Century*

16 GAUNTLETS. Two Mitten Gauntlets, of bright steel ; not exactly a pair ; straight cuffs, sunk borders and roped edges ; there are small bosses over the ulna bone ; the under-plate of that for the right hand is missing ; there are four metacarpal plates, and roped knuckle guards, with four finger plates, the end one having a sunk border and turned over edge ; the left hand Gauntlet has the remains of the thumb plates ; these are missing from the right *16th Century*

17 GAUNTLET. Mitten Gauntlet, with short straight cuff and fixed under-plate, sunk border and roped edge, with small corded boss on ulna bone; there are four metacarpal plates, and a corded knuckle guard, beyond are five finger plates, the end one having sunk border and roped edge; the thumb is missing; at the wrist is a buckle to take strap on outside of wrist; the Gauntlet is for the left hand; it has been browned, and the borders and knuckle guards gilded *16th Century*

18 GAUNTLETS. Two Mitten Gauntlets; not a pair; the cuffs encircle the wrists; they have sunken borders and roped edges, and a central ridge, with others on each side of it; the right has one, and the left two metacarpal plates, and both have good roped knuckle guards; the right has four finger plates, the end one having sunk border and roped edge; on the left only one finger plate remains; they are both of bright steel; the thumbs are missing *16th Century*

19 GAUNTLET. A Mitten Gauntlet, of bright steel, for the right hand; the cuff is wide where it encircles the wrist; there is a sunk border and roped edge; on the side of the cuff is a small buckle, and on the other side, at the border, is a rivet with remains of strap; there are three metacarpal plates, two of which include the lower part of the thumb; the scale plates of this are missing; the plate forming the knuckle guard is of exactly the same construction as the other four finger plates; all of these are beaten up into a high ridge in a very able manner, the whole moving with great ease; the end plate has sunk border and roped edge *16th Century*

20 GAUNTLETS. Two Mitten Gauntlets; not a pair; both of bright steel; the cuff of the right is wide and cut straight across, that for the left is on a slant; the edges are roped in both cases, with sunk borders, that for the left wide, going to a V shape; the right has two and the left one metacarpal plates, and roped knuckle guards, and four finger plates, with sunk borders and roped edges at the end plate of each; the right hand gauntlet has a scale thumb, probably from another gauntlet *16th Century*

21 GAUNTLETS. Not quite a pair, but very similar; the cuffs encircle the wrists, each having sunk border and cabled edge, the right having narrow fluting; brass-headed rivets holding straps for glove; each has small boss for the ulna; the right has five metacarpal plates, and the left four; these are continued round the hand so as to include the lower part of the thumbs, the scale plates for which are in both cases missing; the knuckle guards are beaten up into high cabled ridges, and there is one finger plate to each gauntlet, from which the fingers are missing; all edges of the various lames are cut into small escallops, and decorated with double lines; of bright steel *16th Century*

22 GAUNTLETS. Two right hand Gauntlets of similar construction; cuffs go round the wrist, sunk borders and roped edges, one having a narrow fluting; two metacarpal plates and knuckle guards with four finger plates, straight edges and ridged down the fingers; one of these gauntlets is black, and retains on the inside parts of the canvas for holding the glove; the thumbs in both are missing *16th Century*

23 GAUNTLET. A Mitten Gauntlet of bright steel, straight cuff, sunk border, roped edge; four metacarpal plates; slightly roped knuckle guard, and four finger plates; the end one with sunk border; the under-plate of cuff and thumb are missing; it is for the right hand *16th Century*

24 GAUNTLETS. Two black Mitten Gauntlets; not a pair; sunk borders, roped edges; the left has wide border, worked into V shape to central ridge; there are two other ridges going to the back of the hands; the cuffs encircle the wrist; the right has three metacarpal plates, and the left two; roped knuckle guards, and each have four finger plates; the right has remains of canvas for fastening in the glove *16th Century*

25 GAUNTLET. Of bright steel, with pointed cuff, sunk border and roped edge, the cuff goes round the wrist; four metacarpal plates, and slightly roped knuckle guard, with one finger plate; fingers are missing, also the thumb; it is for the right hand *End of the 16th Century or Early 17th Century*

26 GAUNTLETS. Mitten Gauntlet, of bright steel, for the right hand, and parts of two smaller ones; all have cuffs encircling the wrists, with sunk borders and roped edges; the larger has two metacarpal plates and two remaining finger plates; one of the others has one metacarpal plate; knuckle guard and one finger plate; the other has one lame only *16th Century*

BODY ARMOUR.

27 A PAIR OF BRASSARDS. Turning joint, rerebrace, elbow cop, and vambrace; the elbow guards go round the elbows at the bend of the arm; they are decorated with engraved lines along all borders *Early 17th Century*

28 TWO PAULDRONS. Not exactly a pair, but very similar; each are made up of five plates on the shoulder, and smaller ones at the arm where they join the rerebrace; they are decorated with lines of rivets at the borders, and with others, in diamond form, along the large shoulder plate; engraved lines at borders, and along edges of lames *Early 17th Century*

29 TWO PAULDRONS. These are not a pair; for the right and left shoulders; that for the left consists of four plates; on the plate next to the neck is a simulated lame; it has a sunk border, and is decorated with a line of rivets at the edge, at front and back there are other rivets in rosette pattern; the lames at the top of the arm are missing; the other pauldron, for the right shoulder, consists of three plates and three lames for the upper arm; it has sunk border and roped edge; both are of bright steel

The right is late 16*th Century, and the left* 17*th Century*

30 A PAIR OF BRASSARDS. With roped turning joint, rerebraces, elbow cops, and vambraces; the elbow guards go half-way round the arm and are decorated with sunk border and roped edge; there is also a long roping from the bend of the elbow to the point of the boss; the vambraces have roped edges at the wrists; the whole of the surface is rough from the hammer, never having been ground or polished *16th Century*

31 BREASTPLATE. This is a heavy breastplate of bright steel and graceful outline; it is forged into a sharp V-shaped point at the waist with a sharp central ridge; the turnovers at the neck and arms are not roped; there are studs for shoulder straps from a backplate; on the flange below the waist on the right-hand side, are two studs or staples for fixing on the tassets; those on the left are missing, and the flange is broken away near the centre, possibly by a pistol shot *Late* 16*th Century*

32 TWO LONG TASSETS. These are not a pair; the one for the right leg having nine lames; counting the piece over the knee; and that for the left being made up of eleven plates; on the topmost lame of each there are three buckles for straps on a breastplate; the various lames work on leathers and sliding rivets; at some late period these tassets have been browned and gilded; the fourth lame on the left is slightly broken *Late* 16*th Century*

33 BREAST AND BACKPLATE. These do not exactly belong to each other; the breastplate has strong and boldly roped turnovers at the neck and arms, where there are laminated gussets; the lower part is splinted, two lames working on sliding rivets. On the right-hand side are two holes for fastening on the lance rest; the taces are missing; it is decorated with a V-shaped border at the neck; the backplate has sunk borders and roped edges, and is well rounded over the shoulder blades. There is a garde-de-rein of one plate, decorated with sunk border and roped edge, with a line of rivets for holding the lining; both of bright steel

Second half of 16*th Century*

34 BREAST AND BACKPLATE of bright steel; the breastplate is long waisted with tapul; it is turned over and roped at neck and arms, where it is decorated with a border of etched foliated scroll

LOT 34—*continued.*

work, in which there are traces of gilding; on the right-hand side are four large staples for fixing on the lance rest; the taces are missing; the backplate, which belongs to it, is roped and etched in the same manner; there is one plate with roped edge as garde-de-rein; the straps and buckles are restorations

Late 16th Century

35 BREASTPLATE. At a late period it has been blackened; it has strong turnovers at neck and arms, where it is very boldly roped; at the neck it is decorated with a V-shaped fluting, and there are laminated gussets at the arms. On the right-hand side are two holes for the lance rest; at the tace it is splinted with one lame, and the taces are of two plates, with rivets for straps for the tassets; close up under the cable at the neck is a very roughly made armourer's mark *About the middle of the 16th Century*

36 TWO FULL ARMS. Of bright steel, not exactly a pair; they consist of pauldrons, rerebraces, elbow cops, and vambraces; each pauldron is made up of three plates, with three lames to the upper arm where they join the roped turning joint on the rerebrace. The elbow cop has sunk border and roped edge, with a long roping round the joint. Each elbow cop has two lames above and below, the highest and lowest of which has an escalloped edge; the vambrace of both open on hinges, and close over a stud; there is a sunk border and roped edge round each wrist

Late 16th Century

37 BREAST AND BACKPLATE. Of bright steel; they do not belong to each other. The breastplate has strong turnovers at neck and arms, where there are laminated gussets; it is decorated with V-shaped fluting at the neck; the tapul goes down to a sharp point, where there is a broad flange with two studs for the tassets; these are missing. Possibly this breastplate was altered in the 17th century, as there are studs on each breast for shoulder straps from the backplate, and these studs prevent any movement in the gussets, which are also riveted up; parts of the roping at the neck have been beaten flat; on the right-hand side, near the centre, is what appears to be a proof mark. The backplate is well rounded at the shoulders, and has simple turnovers. There is one plate as garde-de-rein, with sunk border and roped edge. It is decorated with engraved lines in groups of three, radiating upwards from the small of the back; there are staples at the sides, also strap and buckle *Late 16th Century*

38 BACKPLATE. Of bright steel; it is of large size, going well up into the neck, it would be worn without a gorget; there are simple turnovers at neck and arms, and staples at the sides; the garde-de-rein is of four plates, a lower one is missing; it is probable

LOT 38—*continued.*

that this garde-de-rein did not at first belong to it, as the lowest edge of the backplate is turned over to a finished edge, and the garde-de-rein has been added to it; the backplate is decorated with an engraved line round neck and arms; the surface has marks of the file all over it

End of the 16th or early 17th Century

39 A PAIR OF FINE ARMS. These are complete defences for right and left arms; each have four lames at the shoulder, working on sliding rivets and leathers, and of exceedingly easy movement; at the top of the uppermost lame, in each case, is a piece of velvet-covered leather, in which are eyelet-holes, for lacing the arm pieces to the sleeve of the doublet with arming points; these lames join the rerebraces just above the turning joint. The rerebraces and vambraces both have two moveable lames above and below the bend of the arm. The guards at the bend of the arms can be detached from the elbow cops, and fastened on by small hooks and staples; each vambrace has three moveable lames at the wrist; sunk borders and roped edges; they are of bright steel

16th Century

40 HALF-SUIT OF BLACK ARMOUR, OF VERY UNCOMMON CONSTRUCTION; it is decorated with brass rivets, and at some of the borders there is a trace of gilding; the suit consists of gorget with espalliers, to which are fastened the full arms, breastplate with tassets, and backplate

THE GORGET is of four plates, front and back; the topmost lames having cabled edges; at the shoulders are espalliers of 3 lames; these are fastened to the back by hinges, and the right espallier is secured to the front by a turning pin; the lowest plates of the gorget, front and back, come down into a blunt point; in these are holes which go over moving studs in the breast and backplates; near these large holes are smaller ones; at one time, no doubt, these held short chains to which were fastened pins to go through holes in the studs, and so keep the gorget down in place; along the edges of the various lames are engraved double lines and traces of gilding

THE ARMS consist of small espallier pauldrons, or four upper lames, two under the gorget; rerebrace, elbow cop and vambrace; the arms are now riveted to the gorget; in the lower lames, above the rerebrace, are slots working on rivets to effect the turn of the arm; both rerebraces are formed of six slips of metal, with spaces between each, all having small corded edges; these slips are fastened, above to the espalliers, and below to the lames of the elbow cop, and all move up and down on sliding rivets; the elbow cops are decorated at the boss with a circle, in which is a

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LOT 40—*continued.*

star-like fluting; below these, the vambraces, which are constructed in the same manner as the rerebraces, are of six slips of metal, and join on to two moveable bands at the wrists; both rerebrace and vambrace have moveable lames at the bend of the arm

THE BREASTPLATE, is rather long waisted and of full form, with no central ridge; at each of the arms there are two laminated gussets which are kept out in position by internal springs; across the neck and round the gussets is a roped edge, with traces of gilding; portions of the sides of the breastplate are moveable on hinges, these parts include the lower ends of the gussets; at each side of the breastplate are slots, which fit over studs with a flat head on the backplate, also straps and buckles at the sides; the lower part of the breastplate is made up of three splints working on large sliding rivets on the inside, and on leathers; below these are fixed the taces of two plates, and tassets each of three plates, all moving very freely on leathers and sliding rivets; the lowest lames have a roped edge; under this edge there are the remains of a velvet bordering; all edges are decorated with the double line; in the upper part near the neck is the sliding staple, or stud, over which the gorget is fixed, the gorget in this case being worn over the breast and backplates

THE BACKPLATE. This is well rounded over the shoulder blades, and has hinged portions at the sides in the same manner as the breastplate; there are three very freely moving splints at the waist, working on large sliding rivets on the inside, and at one time on leathers; to the lowest of these splints is fastened a garde-de-rein of one plate, with roped edge, and a row of brass rivets for the lining; high up between the shoulder is another sliding stud for holding down the back of the gorget; round the neck of both breast and back are a series of holes; these are for sewing in the upper part of the lining; there was a strap round the waist, which was fastened on the backplate, just above the garde-de-rein, and was kept down in place under the brass stud at the waist of the breastplate in front; there seems to be no armourer's mark

Second half of the 16*th Century*

*** The only suits having arms at all resembling this in construction, which we have been able to trace, are a suit in the Armoury at Madrid made for Philip II by Desiderius Kolman in 1545 (*cf.* the catalogue of the Madrid Armoury, by Conde de Valencia, 1898, A 191) and a pair of arms from the Swedish Armoury of Gustavus Adolphus, assigned by C. A. Ossbahr (L'Armurerie Royale, 1897, p. 5 and pl. 13) to the middle of the 16th century; it is not known where they were made or how they came into the possession of Gustavus Adolphus. In the case of the Madrid suit, however, the slats forming the arms have serrated edges.

[*See Illustration*].

41 BREAST AND BACKPLATE, of bright steel ; the breastplate has a sharp tapul which continues down into a long point in the lower part ; it is embossed over the hips and decorated with rivets ; simple turned-over edges with a sunk border round arms and neck ; on each breast is a hook for fastening shoulder straps from backplate ; the tassets are of two large plates, each having five simulated lames, with sunken borders, and decorated with rows of rivets ; they are fastened to the breastplate by hooks ; on the lower part of each tasset are two letters, P for Pembroke, worked in rivets ; this breastplate, with perhaps many others, was made for one of the men-at-arms ; the backplate, which does not belong to it, has simple turn-overs, and a large garde-de-rein of five lames, decorated with rivets, and a sunk border along lower edge *17th Century*

42 BACKPLATE, of blackened steel ; roped turn-overs, staples and remains of straps at sides ; large garde-de-rein of five plates, with sunk border along lowest edge and sides, decorated with rivets *17th Century*

43 BACKPLATE, of black steel ; simple turned-over edges at arms and neck ; it is decorated with double lines radiating upwards from the small of the back ; staples at sides ; a large garde-de-rein of four lames with sunk border at sides and along lower edge, decorated with rivets *17th Century*

44 BREAST AND BACKPLATE, of black steel ; the breastplate is heavy and of good form, with simple turn-overs, and tapul ; on each breast is a stud for the shoulder straps from backplate ; tace of one plate with remains of straps for the tassets ; it is decorated with engraved lines

The Backplate, which does not belong to it, has simple turn-overs, staples and remains of straps at the sides ; the garde-de-rein, which is in one piece with the backplate, has an escalloped edge ; under this it still retains the leather edging *Early 17th Century*

45 A PAIR OF LONG TASSETS. These are of bright steel, each made up of twelve lames, and knee cop, with jointed lame below the knee ; each lame is decorated with an engraved line at the edge ; strap and buckle across the front at the top ; these long tassets were worn with the high buff boots *17th Century*

46 TWO LONG TASSETS, of bright steel ; the right one is made up of fourteen lames with knee cop and its smaller lames, and plate below knee ; the left has fifteen lames, but the top one is missing ; the guard at side of the knee has sunk border and is decorated with rivets ; the pointed plate below also has a sunken border ; in each case the large lame above the knee has the letter P for Pembroke worked in rivets *17th Century*

47 A PAIR OF PAULDRONS, of bright steel, each made up of three plates ; they have sunk borders with dentated edges ; the right has four lames for the upper arm, and turning joint ; on the left only two remain ; at the neck are buckles, and slot for straps from gorget *16th Century*

48 TWO FULL ARMS, not quite a pair, including pauldrons, rerebraces, elbow cops and vambraces; the pauldrons are made up of three plates, with three lames for upper arm and turning joint; they have sunk border and roped edges; there are buckles at the neck; the right pauldron is cut away for more freedom for the lance arm; the elbow cops have sunken borders and roped edges, with a long roping round the joint; vambraces have roped edges
Late 16th Century

49 BREASTPLATE, of black steel; it has boldly roped turnovers at neck and on the gussets; it is decorated below the neck with two embossed and small volutes; there is a pronounced central ridge, and it has a splint of one plate at the waist, with a tace of one lame on which are remains of straps for tassets
Last half of 16th Century

50 BACKPLATE, of bright steel; it is well rounded over the shoulder blades, and is decorated with sunken border and roped edges; at the curve for the right arm it is broken away; there is a garde-de-rein of one plate, with sunk border and roping, along which is a line of rivets for leather edging *16th Century*

51 BACKPLATE, of bright steel, and of small size; there are roped turnovers and engraved lines; staples at sides with remains of straps
17th Century

52 LONG TASSET. Of bright steel, for the left leg; It is made of ten lames, counting the knee cop, which has no fan guard at the side; the lower edge of this is roped; it works on sliding rivets and leathers; on the topmost lame are three buckles, to fasten to the straps on a breastplate *16th Century*

53 TWO BRASSARDS. Not a pair, of bright steel; they have turning joints, rerebraces, elbow cops and vambraces; that for the right has three lames for the upper part of the arm remaining; the elbow cops encircle the arms, and are decorated with a circle of rivets; the vambraces have simple turnovers at the wrists
17th Century

54 TWO BRASSARDS. Both for the left arm, and of bright steel; they have turning joints, rerebraces, elbow cops and vambraces: in one the elbow guard goes round the arm, the other only half-way; this one has a sunk border and a roped edge, with a long roping round the boss, and has been held together by a strap and buckle; *it is of the 16th Century, the other is of the 17th Century*

55 A PAIR OF BRASSARDS. These are of bright steel, and have belonged to a suit decorated with engraving; the right consists of turning joint, rerebrace, elbow cop, and vambrace; the elbow guards go round the arms, and have sunken borders and dentated edges; the vambrace also has sunk border and dentated edge. The left has part of a pauldron attached to it, which does not belong, and the vambrace is missing; the decoration consists of bands of engraved arabesques and scrolls, very much worn *16th Century*

56 A BRASSARD. This is a complete defence for the left arm; there are two movable lames above the rerebrace, which has a turning joint; the elbow cop goes right round the elbow, and is decorated with flutings in the "Maximilian" manner; it also has a long roping to the point of the elbow, with sunk border and a roped edge. The vambrace, which is held together by stud and hinge, is continued on the under side so as to cover the lower portion of the elbow cop; this was to prevent the point of a lance or sword from entering between the lames of the elbow cop. There is a sunk border round the wrist with a roped edge, and the various lames are escalloped; the loop of leather on the inside of the arm is to take the strap on the lower edge of the pauldron
About the middle of the 16*th Century*

[*See Illustration*].

57 A BRASSARD. This is for the right arm; it has one lame remaining above the turning joint; the elbow guard goes round the bend of the arm, and is decorated with sunk border and roped edge; it has a long line of roping to the point of the elbow, where it has been repaired; two of the lames at the elbow are escalloped. The vambrace has been held together by strap and buckle
16*th Century*

[*See Illustration*].

58 A FULL ARM. Consisting of pauldron, rerebrace, elbow cop, and vambrace, for the right arm; the pauldron is made up of three plates, with three lames to the turning joint, which is roped; the guard for the bend of the arm goes half-way round, and is decorated with sunk border and roped edge, with a long line of roping to the point of the elbow boss; the vambrace has a sunken border and roped edge round the wrist. It is of bright steel
16*th Century*

59 BRASSARD. Of bright steel for the left arm; roped turning joint; elbow cop with sunk border and roped edge, and long roping to point of elbow, where two of the lames are escalloped; roped edge and sunk border to the vambrace 16*th Century*

60 BRASSARD. Similar to the last 16*th Century*

61 FULL ARM. Of bright steel, for the right arm; it consists of pauldron, rerebrace, elbow cop and vambrace; the pauldron is of three plates with one lame to the turning joint; it is decorated with sunk border and roped edge; the elbow cop goes half-way round the bend of the arm, and has sunk border and roping at the edge, with a long roping round the point of the elbow; the vambrace also has sunk border and roped edge; the surface is rough from the hammer, never having been ground to a polished face 16*th Century*

62 TWO BLACK ARMS. These are not quite a pair, differing only in small details; they consist of pauldrons, rerebraces, elbow cops, with their usual lames, and rerebraces; the pauldrons consist of three plates with three lames to the turning joints, which are roped; the elbow cops are alike, except the curves of the sunken borders; there is the same long roping round the joint; the vambraces have roped edging, the left has a sunk border; the right pauldron is cut away for the lance arm *Late 16th Century*

63 PAULDRONS. A pair of bright steel Pauldrons, with sunk borders and roped edges; they are of three plates, with engraved lines at the edges; the left has three lames for the upper arm; these are missing from the right, which is cut and curved away for the freedom of the lance arm *16th Century*

64 TWO LARGE PAULDRONS, not exactly a pair, though with only very small differences; they are of three plates with sunk border and roped edges; the left has three lames for the upper arm, and the right two; they are of bright steel *16th Century*

65 BRASSARD, of bright steel for the left arm; it has one remaining lame for the upper arm on the turning joint which is escalloped just below the roping; the elbow cop has sunk border and roped edge, with long roping round the elbow joint; the vambrace has sunk border and roped edge at the wrist; the surface is rough from the hammer *16th Century*

66 BRASSARD, of bright steel for the right arm; the turning joint is missing; the elbow cop has sunk border and roped edge, with the long roping round the point; two of the lames are escalloped; roped edge to vambrace *16th Century*

67 PART OF A BRASSARD. The turning joint and rerebrace are missing; it is of bright steel, but rough from the hammer, and is for the left arm; the elbow cop has sunk border and roped edge; the vambrace closes with strap and buckle; there is the long roping round the elbow cop *16th Century*

68 TWO VAMBRACES. Of bright steel, for the left arm; sunk borders and roped edges *16th Century*

69 THREE VAMBRACES. Of bright steel, for the left arm; sunk borders and roped edges; rough from the hammer *16th Century*

70 A REREBRACE, ELBOW COP AND VAMBRACE. The elbow cop and vambrace are blackened; it has sunk borders and roped edges, with the long roping round the joint; the rerebrace is of bright steel, and does not belong to it

The vambrace and elbow cop are of the 16th Century; the rerebrace of the 17th Century

71 A GORGET. Of bright steel; with three plates back and front, the edges of which are escalloped; roped edge round the neck; buckles at the sides; the lames all work on sliding rivets
16*th Century*

72 A GORGET. Exactly similar to the last; but has been blackened
16*th Century*

73 A GORGET. Of bright steel, and precisely like the two last
16*th Century*

74 A GORGET. Of the same construction as the former ones; a piece has been added to the lower part of the front plate; this has a sunk border and roped edge; of bright steel 16*th Century*

75 A GORGET. Of bright steel; three plates, front and back, working on sliding rivets; but the edges are not escalloped; rough from the hammer *Late* 16*th or early* 17*th Century*

76 GORGET, of bright steel; there are three plates in the front and two at the back, roping round the neck; at some time the lames have been riveted together

77 GORGET. Black, and of two plates only (back and front), the edges decorated with a row of rivets, and a sunken border 17*th Century*

78 GORGET. Exactly similar to the last; has had gilded bands upon it
17*th Century*

79 GORGET. Exactly similar 17*th Century*

80 GORGET. Of same construction, a line of rivets round the neck only; of bright steel; sunken border 17*th Century*

81 GORGET. Precisely similar to the last 17*th Century*

82 FRONTS OF TWO GORGETS. Of bright steel; one has a sunk border, with a row of rivets round the neck, the other only a simple turned-over edge 17*th Century*

83 A PAIR OF ELBOW COPS. Sunk borders, roped edges, with a long line of roping round the point of elbow; they retain portions of the straps for fastening them to the rere and vambraces, and buckling round the arm; of bright steel, though rough from the hammer
16*th Century*

84 TWO ELBOW COPS. Similar to the last in everyway 16*th Century*

85 TWO ELBOW COPS, of bright steel, with sunk borders and roped edges; across the elbow they have a long roping and flutings; both a little damaged 16*th Century*

86 A PAIR OF ELBOW COPS. Very similar to the last, but no fluting along the roping *16th Century*

87 TWO ELBOW COPS. Not a pair, but of the same construction; sunk borders and roped edges, with the long roping *16th Century*

88 TWO ELBOW COPS. Not a pair; of bright steel, similar in shape to the last; they both retain parts of the inside straps *16th Century*

89 THREE ELBOW COPS. Two of them a pair, all with sunk borders and roped edges; the pair have engraved lines, and slight fluting near the long roping *16th Century*

90 SUIT OF ARMOUR. Of black steel; consisting of helmet, back and breastplate, two full arms and long tassets

THE HELMET is made in two pieces and opens down the sides; the vizor, ventail and bevor working on one pivot; it is held together when closed by hooks and staples; over the ocularia are lines of rivets, and along the upper edge of the ventail; in the ventail are circles of small holes for breathing; two of the gorget plates, front and back, are missing; there is a plume holder at the back

THE BREASTPLATE is short with sharp tapul, and simple turnovers at the neck and arms; the flange at the waist has studs for holding the long tassets; it has been repaired under both arms

THE BACKPLATE has simple turnovers; there are staples at the sides for clasps from a breastplate; on the flange at the waist are a stud and turning pin for fastening on a garde-de-rein, which is missing

THE ARMS are made up of pauldrons, rerebraces, elbow cops and vambraces; the pauldrons are of four plates, with five lames to the turning joint; they are decorated with lines of rivets at the edge, and circles on the larger plates, front and back, with engraved lines along the edge of each plate; the elbow cops go round the bend of the arm, and are decorated on the outside with circles of rivets

THE LONG TASSETS. These are made up of fourteen lames, on the lowest of which, just above the lames of the knee cop, is the letter P for Pembroke, worked in rivets; the tassets move on sliding rivets and leathers on the inside; the knee cops are wide and have two lames above and one below, with the pointed plate lowest of all; it is decorated on the guard at the side of the knee with a sunk border and rivets, with the same on the pointed plate; this has a diamond pattern in rivets in the centre

This type of armour was worn with the high leather boots

The various pieces making up this suit probably do not belong to each other *Early 17th Century*

HELMETS.

91 HELMET of bright steel and of solid workmanship. The skull is well-formed and heavy, having a roped comb, and is forged from one piece of steel; the visor is in one piece acutely pointed in front; the ocularia being in the upper part, which is sharply turned out below them; the vizor falls into a small extra bevor, which is riveted on the usual chin piece; the helmet opens down the sides; the vizor and bevor moving on one pivot; the peg for raising the vizor is missing, and there are no holes for breathing purposes; in the front are two gorget plates, at the back only one; these plates are of thinner steel than the rest of the helmet; at the back is a small depression below the lower part of the comb, on the inside of this is the remains of a rivet; this probably held a plume holder; this is a rather early type of closed helmet; there seems to be no armourer's mark

Early part of 16*th Century*

[*See Illustration*].

92 HELMET. This is a finely formed closed Helmet; the skull of which is forged in one piece, with a high roped comb; it opens down the sides; the vizor, in which is the ocularium, falls rather deeply into the ventail, or lower and separate part of the vizor; this has a roped edge along the top, and a deep slot for the pin for lifting the vizor to fall into; it is secured, when shut down, by a hook; at the sides are the remains of straps which buckled round the neck; at the front and back are two gorget plates; the lower ones having sunken borders and roped edges; round the neck are rivets with brass rosettes for holding the lining; the surface is rough from the hammer, never having been ground and polished

Towards the end of the 16*th Century*

[*See Illustration*].

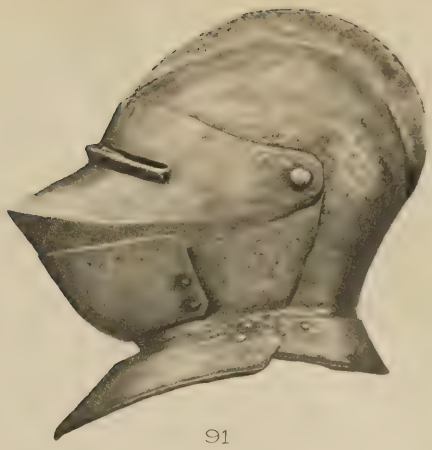
93 HELMET of bright steel, with high roped comb; it opens down the sides; the vizor falling into the ventail, which is secured, when closed down, by a hook; the vizor has a pin for raising it, and the ventail has a roped edge at the top; the surface is rough from the hammer, and the helmet is held together by a hook; there is a line of rivets all round the neck for holding the lining; there should be two gorget plates front and back, one of those in front is missing; there are small holes for breathing

Late 16*th or early* 17*th Century*

94 HELMET, very similar in form to the last, but the comb is not so high; it is of bright steel, and the skull is in one piece; there are breathing holes on the right side of the ventail only. The helmet has been held together by a strap and buckle round the neck; two gorget plates front and back, the lowest of which has sunk border and roped edge with rivets, which still hold remains of a velvet edging; the surface is rough from the hammer

Late 16*th or early* 17*th Century*

92



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95 HELMET, of similar construction; the skull is in one piece, with high comb, which is roped; below the ocularia is a boldly turned-out roping; the ventail has a sunk border and a roped edge; the pin for raising the visor is missing, as is also the hook for holding down the ventail; the helmet is held together by a hook at the side; two gorget plates front and back; sunk border and roped edge. On the right hand side, near the pivot, it has been repaired; no apertures for breathing; it is of bright steel, but rough from the hammer *Late 16th or early 17th Century*

96 HELMET, very similar to the last; the skull is forged from one piece with a roped comb; below the slit for sight there is a large roped edge; the ventail has a roped edge and sunk border at the top, and a deep slot for the raising pin on the vizor; it is kept down by a hook; the bevor is broken away on the point of the chin; the surface is rough. There are two gorget plates front and back, with sunk borders and roped edge; there has been a strap and buckle round the neck; the rivets at the neck retain some of the canvas strap for holding in the lining

Late 16th or early 17th Century

97 HELMET. It is of the same form as those preceding; the pin for raising the vizor is missing; the helmet is held together, and the ventail is held down, by hooks. There is a plume holder at the back, and one gorget plate back and front, with sunk border with simple turnover; holes for breathing on the right side only; of bright steel. It is decorated with double engraved lines, radiating over the skull from the pivots

Late 16th or early 17th Century

98 HELMET. It is very similar to those going before; it has a high roped comb, the skull is forged from one piece, and it opens down the sides; there are two gorget plates front and back, with sunk border and roped edge; with engraved lines along all edges

Late 16th or early 17th Century

99 A MORION. With high comb, but made in two pieces; slight roping over the comb and round the edge; no decoration; bright steel

Early 17th Century

100 HELMET. Of bright steel; the skull is made of two pieces, with a low comb; in the upper part of the visor the apertures for sight have a row of rivets over them; the pin for raising it is missing; on each side of the lower part there are seven holes for breathing, and it is held down by a hook; the helmet opens down the sides, and it is also held together by a hook; there is one gorget plate front and back, each having a ridge so as to simulate another lame; at the lower edge there is a sunken border, with a row of rivets holding strap for the lining; at the back is a plume holder

First part of the 17th Century

[*See Illustration*].

101 HELMET. This is a closed black helmet, the skull formed from one piece with a roped comb, along the base of which runs from front to back on each side two flutings, these are continued into the top of the vizor; the ocularia have a row of rivets above them, and a roped edge below; there is a pin on the right-hand side for raising the vizor; the lower part, or ventail, has a series of rivets along the upper margin, with a slightly corded edge; there are small holes on the right and left for breathing; it is held down by a spring catch; on the right side of the bevor is a flat bar with a notch at the end for holding up both parts of the vizor when open; the helmet opens down the sides, and when closed is secured by a hook; there are the usual rivets round the base of the skull for fastening the lining

End of the 16*th or early* 17*th Century*

[*See Illustration*].

102 HELMET. Of bright steel, with high comb; the skull is formed from one piece, on each side of the comb, which is roped, there is a low fluting; the vizor has a row of rivets over the slit for sight, which has a roped edge below it; the lower part, or ventail, is missing; the helmet opens down the sides, and is secured when closed by a hook; at the side of the chin-piece is a flat bar for keeping the vizor up; the gorget plates at the back are missing, and one in the front; at the lower part of the comb on the back, and the skull near it, the helmet is damaged; there is a row of rivets round the neck for holding in the lining

Late 16*th or early* 17*th Century*

103 HELMET. A black helmet with high roped comb, the skull being forged from one piece; it opens down the sides and has been held together by strap and buckle round the neck; the vizor has pin for raising it, the lower part, or ventail, has corded edge but no holes for breathing, and is held down by a hook; in front there are two gorget plates, the lowest of which has a sunk border and roped edge; the gorget plates at the back are missing

End of the 16*th Century*

104 HELMET. Of the same form and construction as the last; it is decorated with curved and notched edges at top of vizor and gorget plates, one at the back is missing; the ventail is held down with a hook, and the helmet has been held together, when closed, by another which is missing; it is now black *Early* 17*th Century*

105 HELMET. This is also black; it has a high roped comb, opens down the sides; the vizor has pin for raising it, and there has been a strap and buckle round the neck; there are two gorget plates back and front, with sunk border and roped edges; the same runs along the high and pointed ventail, which has no holes for breathing *Late* 16*th or early* 17*th Century*

106 HELMET. Black; similar to the last; it is secured, when closed, by a hook; there are four holes, in diamond form, in the ventail for breathing *Late 16th or early 17th Century*

107 HELMET. This is a black helmet; the skull being made in two pieces, with a low comb and umbril; the cheeks open on hinges at the sides and join down the centre of the face with hook and studs to secure them; there are two pieces cut away at the top of the face, just under the umbril, for sight; and lower down are holes for breathing; one gorget plate at the back, that in front being in one piece with the cheeks
First part of the 17th Century

108 HELMET. This is similar to the last, but slightly larger
First part of the 17th Century

109 HELMET. Exactly like the two former helmets; of bright steel
Early 17th Century

110 HELMET, of bright steel; the skull made in two parts with a low comb; it opens down the sides; the vizor, ventail and chin piece moving on one pivot; hooks secure the ventail and side of helmet when closed; there are holes for breathing; one gorget plate front and back, each having a simulated lame; plume holder at the back
First half of 17th Century

111 HELMET. Exactly similar to the last, the only difference being that it has a row of rivets over the ocularia *First half of 17th Century*

112 HELMET, of bright steel; the skull is made in two pieces, with umbril; the cheek pieces and front gorget plate in one; one gorget plate at the back; there is a face guard formed of a single curved bar riveted on the forehead just over the umbril; the front of cheeks are secured by a hook *17th Century*

113 HELMET. Exactly similar to the last *17th Century*

114 CLOSED HELMET, with high roped comb; the skull is forged from one piece, and opens down the sides; the vizor, ventail and bevor, or chin piece, all moving on one pivot; the vizor, below the ocularium, is turned outwards in a large cabled edge; on the right-hand side is a pin for raising or lowering it; the ventail, a separate part of the vizor, is decorated with a slightly sunken border, and has a wide slot for this pin to fall into; there are no holes for breathing; front and back there are two gorget plates with sunken borders and roped edges; round the lower back of the skull are rivets for holding the lining; at the sides of the helmet are remains of straps which at one time buckled in front to hold the helmet together

[*See Illustration to Lot* 40].

SWORDS.

115 RAPIER; egg-shaped pommel encrusted with silver, grip covered with fine copper wire in spiral grooves; the knuckle guard starting from the pommel branches into three bars, the centre one of which joins the re-curved quillons, and the other two continuing into the bands forming the upper part of the cup; the lower part of this is formed of two graceful shells connected to the upper bands by short curved bars; the quillons and guards, and small shield-shaped ornament just below the grip, are all encrusted with silver; on the recasso is the armourer's mark, on one side and on both edges, $\bar{\text{A}}$ and $\bar{\text{T}}$; the first being crowned; the blade is 3 ft. 1 in. in length and is of a flattened diamond section; it is inscribed in a deep groove, below the cup, on one side, TOMAS AIALA, and on the other, EN TOLEDO ANNO 1550 *Spanish*

[*See Illustration to Lot* 118].

116 SWORD. This is a hand and a half sword, known as the Bastard sword; it could be used with one or both hands; the pommel is deeply grooved and chiselled with a leaf design; the grip has a leather covering, and swells out in the centre; the quillons are re-curved and slightly swept, the ends being decorated with leaf ornament; on one side are two bow guards and another smaller one on the other; this, and the lower of the other two are connected with the quillons by two curved bows at the sides; the two larger bows have pierced diamond-shaped holes in the centre, surrounded by chiselled leaf ornament; the pommel, quillons and the various guards all have traces of gilding; the blade is 2 ft. 9 in. long, with a narrow recasso; the whole blade has been very much ground and polished; it is $2\frac{1}{4}$ in. wide

About the middle of the 16*th Century*

[*See Illustration to Lot* 117].

A FINE SUIT OF ARMOUR FOR MAN AND HORSE.

117 (*A*) THE MAN'S ARMOUR. This fine suit is what is known as a splinted harness or "anime"; it has bands of gold decoration on a russet ground, and consists of helmet, of the Burgonet type, of fine workmanship; splinted breast and back plates, which are continued up to form a gorget, back and front; pauldrons, rerebraces, elbow cops, vambraces, and gauntlets, tassets, cuisses, knee cops, and jambs, or greaves; with this suit are an open Burgonet, and extra tassets with knee cops; these can be fastened by turning pins to the tassets below the breastplate, thus forming long tassets to the knee.

THE HELMET. This opens down the sides; the umbril and bevor working on one pivot; the bevor has two falling lames fixed by spring catches, and is, when up, fixed in position to the umbril by a

LOT Nº 117.

LOT 117—*continued.*

small curving bar and staple; on each side of the falling plates are ten upright slits for air; the ocularium is made by the space between the top of the roped edge of the bevor and the umbril; at the neck are two gorget plates, front and back; the helmet is held together at the sides by studs and turning pins; it has a roped lower edge; at the back there is a plume holder on the left-hand side, near the lower part of the low roped comb; sunk borders and roped edges; the rivets in the lowest gorget lame still hold the leather strap for the lining; the decoration consists of four radiating bands of gilded foliated ornament; bands of this decoration run down the sides, and along all edges and lames; on the outside edges of all the golden bands throughout the suit is a small curved and cusped design; this is seen also on the armour for the horse, which belongs to this suit; all rivets are of brass, many of them being restorations

THE BREASTPLATE, to which the front of the gorget is permanently fastened, is splinted, and is of seven lames, or plates, working on sliding rivets; there are laminated and corded gussets at the arms; the left, however, is missing; at the waist are two lames forming the taces; in the top plate, just below the true gorget plate, is a tall staple for fixing on the re-inforcing placcate, or breastplate; the gorget is made up of four pieces; the topmost, with a roped edge, is from another suit, as there is no engraved and gilded design running round it, as in the back lame which meets it; the decoration is three wide vertical gilded bands narrowing to the waist; engraved with masks, arabesques and floriated patterns; narrower bands run along the top of each lame; it is fastened to the backplate by studs on the shoulders, and has had straps and buckles at the sides; the buckles remain on the backplate

THE BACKPLATE is constructed of eight broad lames working on sliding rivets; there is one plate with a roped edge forming a garde-de-rein, this is fixed to the backplate by turning pins; it has been fastened to the breastplate by straps and buckles below the arms, and by a long strap and buckle round the waist; the gorget, which is fastened to the backplate is made of four pieces, that round the neck has a corded rim, with rivets for holding the lining; on the shoulders are staples, which pass through holes in the pauldrons; the decoration is in all respects similar to the breastplate; *both breast and backplates are of good form and fine workmanship*

THE TASSETS are of five lames, the lowest of which has a sunk border and a roped edge; this also runs down the sides; there is one central vertical gilded band, engraved with the same ornaments, and edgings, with a narrow band along the top of each lame; in the lowest lame are the turning pins to fasten on the lower parts of the tassets when the cuisses were not worn

LOT 117—*continued.*

THE RIGHT PAULDRON. This is made of five pieces, all overlapping upwards; it comes well over the shoulder blade and is cut away at the gusset for freedom for the lance arm; there is a small stud at the front, and a small hole on the upper lame at the neck, for another now missing; these were for fixing on upright neckguards; there is also a hole to go over the spring staple on the gorget plate; it has sunk borders and roped edges; there is one broad band of gold decoration down the middle, and narrow ones along the lames, all with the cusped edging

THE LEFT PAULDRON. This is exactly like the right in construction, only that it is not cut away at the gusset; it has the stud and small hole for its fellow, which is missing, sunken borders and roped edges with decoration as on the right; both pauldrons have straps and buckles to go round the rerebrace

THE RIGHT ARM. There are four movable lames, working on sliding rivets and leathers, above the rerebrace, the lowest of these turns upon the rerebrace in long slots on the inside, instead of the usual roped turning joint; the rerebrace has two movable lames at the inside bend of the arm; the guard for the bend of the elbow is detachable from the elbow cop, and is secured to it by small staples and hooks; these last are broken; it has a sunken border and roped edge; the elbow cop is decorated with a gilded sunken circle and radiating golden bands of engraving; the vambrace also has movable lames at the bend of the arm, and one other at the wrist; it is fastened together by a hinge, staple and hook; there is a sunken border round the wrist with a roped edge; the decorations are a wide gilded band of the engraving down the back of the rerebrace, this being continued on the under side of the vambrace; all borders and edges of the different lames have the same engraved and gilded bands

THE LEFT ARM. This is in all respects exactly like the right

THE GAUNTLETS. These are not a pair, the left being a mitten gauntlet from another suit; the right is beautifully made, and has a wonderfully easy movement; there are five lames over the back of the hand, working on sliding rivets, four of the lames continue so as to include the thumb; the knuckle guard has a high roped ridge, and there is an escalloped plate beyond to take the fingers, which are missing; the two plates now with it are from another mitten gauntlet; the under part of the cuff opens, and is secured by a hook; there is a movable lame at the wrist; the cuff is decorated with a roped edge and a sunken border, and four gilded bands; all edges of lames have the engraved and gilded borders with the small cusped edging; the border of the cuff is slightly broken in one place

THE RIGHT LEG consists of cuisse, knee cop and jamb or greave; the cuisse is of two plates; the lower and larger one has a boldly

LOT 117—*continued.*

roped border at the top, the smaller one above working in Almain, or sliding rivets, roped edge ; broad vertical bands and borders of gilded engraving

THE KNEE COP is made up of five pieces, and is fastened to the cuisse by rivets ; the bend of the knee is guarded by a fine heart-shaped plate ; all borders engraved and gilded

THE JAMB or greave is of graceful form ; at the top of the calf is a small lame to protect the bend of the leg, and to give ease of movement ; the jamb fastens to the knee with studs and turning pins ; round the edge at the ankle is a row of small holes, these are for fastening on a chain mail protection for the feet ; there would also be a plate toe cap ; these are now missing ; there are four vertical bands of the gilded engraving, and the curved and cusped pattern at the edges of the various bands

The armour for the left leg is in every respect exactly like that for the right

THE EXTRA HELMET. Burgonet, or open casque ; it is of good workmanship, and is formed out of one piece, curving in a graceful way down over the back of the neck ; the comb is of moderate height, and is corded along the top ; at the back there is a plume holder ; the cheeks are hinged ; the lower parts of these, when they come under the chin, have been restored ; in the centre is a sunken circle, the middle of this is beaten up into a sharp point, from which radiate twisting gilded sunken bands of engraving ; the helmet is decorated with gilded engraving along the sides of the comb, and on each side of the skull there are sunken golden bands radiating fleur-de-lys wise ; along the umbril, the lower part of the cheeks, and round the neck, is a gilded and engraved sunken border with a roped edge

THE EXTRA KNEE PIECES of the lower portions of end tassets are shallow knee caps ; these have four radiating bands of gilded decoration, and rivets in sunk border for holding the lining, and a roped edge

(*B*) THE HORSE ARMOUR is russet and gold and is decorated in the same manner as the suit for the man ; it consists of Chanfron, Crinet, Peytral and Crupper Piece

THE CHANFRON, entirely covers the face of the horse ; but now has no defences for the sides of the head or jaw ; these are missing, as shown by the slots at the edges of the plates for the turning pins on the missing pieces, by which they were secured ; there are two well-formed ear guards with roped edge, with sunken, gilded and engraved borders ; down the centre of the forehead is a broad band of decoration in the middle of which is a bold

LOT 117—*continued.*

roping; on this is a plume holder: two large flanges protect the eyes; these also have the sunken border and roping at the edge; the chanfron can be divided in two parts on a level with the eyes; the upper and lower parts being held together by small hooks and staples; the lower portion is boldly forged out into a curve with a large roping in the centre, and lower down curves beautifully out over the nostrils; where there is another sunken golden border and roped edge; in the centre, between the eyes, is a large disk, projecting from the forehead on a short iron rod; this disk is beaten out into a sharp point, and is decorated with spiral, sunken, engraved and gilded, radiating bands from the middle to the sunken border and roped edge; from the centre, under the disk, the chanfron is decorated with radiating bands of golden ornament, down the broad russet portions to the nose; the surface is etched with a beautiful and foliated design; at the edges of all the golden bands run the small double curves, and cusped pattern, as appears all over the suit for the man, only in this case on a larger scale; the velvet-covered straps and brass rivets are restorations. Over the top of the head and between the ears—and which should be jointed to the front portion by a hinge—is another plate, with hollows cut out, so as to surround the back of the ears; these have sunken gold borders and roped edges; in the lower part, towards the neck, is a boss with curved, radiating sunken bands

THE CRINET, or neck piece, is made up of nine pieces, on each of which, except the lowest of all near the saddle, is a boss with radiating sunken golden bands; along the lower borders of each piece is a broad gilded and engraved band of decoration, foliated design and arabesques; along the edge of each piece across the neck is a narrower gilded border; where the crinet ends near the saddle is a roped edge

THE PEYTRAL, or breastplate; this goes round the neck of the horse, and covers the chest and shoulders, it curves out to a point in front above the legs; at the top, near the neck, is a broad engraved and gilded border with a roped edge; it is also bounded by another roping; down the centre is a doubly corded piece having sunken golden bands; this joins the lowest border, which also has a double roping; on each side of this central piece are two engraved and gilded bands; these three pieces hold the various plates of the peytral together; there are rivets for securing the lining; at the front of the point of each of the shoulders is a large circular boss, with the usual radiating sunken golden bands, going to the surrounding border and roped edge; from this boss branch backwards over the shoulder blade four curving strap-like plates, each having a roped edge, and sunken borders, these join other broad strap-like surrounding pieces, which go upwards to a point, where there is a strap over the shoulders; there are double rows of rivets for holding in a lining; the boss and all the strap-like pieces on the left shoulder are restorations

LOT Nº118

LOT 117—*continued.*

THE CRUPPER PIECE. This covers all the quarters of the horse; it is formed, on each side, of two large circles, made up of different pieces, all round which are roped edges, and the gilded sunken borders; in the centre of each circle is a disk, beaten up into a sharp point, with the usual spiral sunken bands of gilded decoration, with a border and roped edge; this is joined to the large outer circle by six radiating bands of steel, with a wide space between each; these bands, like all the others, have sunken gilded borders and roped edges; all have rivets for holding the lining; these large circles are supported in position by bands of metal over the quarters of the horse, and were strapped to the harness from the saddle; there is also a crupper piece of two bands of metal, with velvet-covered strap going under the tail; just above the hocks, and, coming right round under the large circles, is a broad hinged band, with roped edges and sunken gilded decoration; at each end is a strap, which possibly may have fastened them to flanchards, or pieces along the sides of the horse, joining the breastplate; all the decoration of this harness is of exactly the same character as that on the suit of armour for the man. It is most probable that this horse armour was meant more for parade than actual fighting *About* 1560

THE ARMOUR MADE BY JACOB THE ARMOURER FOR HENRY HERBERT, EARL OF PEMBROKE.

118 The suit consists of a burgonet with falling buff, pauldrons, rere-braces, elbow cops, vambraces, gauntlets, breastplate with tace, upper and lower tassets, backplate, cuisses, knee cops, jambs and sollerets; the gorget is missing, otherwise the suit is practically complete and without restorations throughout (*see Frontispiece*)

The basis of the decoration is a series of vertical gold bands, sunk below the surface of the steel and beautifully engraved; the broader bands have coats-of-arms and other ornament as detailed below; the narrower are decorated with scrolled and interlaced work; between these bands is a cusped and curving design, also sunk and gilt and similarly engraved; while the borders, of a like character, have ovals filled in with a rose-like ornament, and the edges are roped throughout

Much of the importance of the suit is derived from the fact that the drawing for it is included in the famous album by Jacob the Armourer, now in the Victoria and Albert Museum. In Lord Dillon's reproduction of that book (An Almain Armourer's Album,

LOT 118—*continued.*

1905) the Pembroke suit is numbered 25, and it is followed by a plate of extra pieces ; none of these extra pieces on plate 26 survive, except the burgonet and falling buff which now accompany the suit in place of the closed helmet shown in the drawing, which is not now in existence and may never have been made at all ; the burgonet and buff are shown on the left-hand side of our reproduction of the Armourer's drawing ; the extra tassets shown on the right-hand side may be represented by those on the suit, though there are some slight differences ; the suit throughout follows the drawing very closely ; any variations from it will be found carefully noted in the detailed description below (*see reduced reproduction of the album drawing facing p.* 29 *; the height of the original is about* 17 *in.*)

The original owner of the suit, Henry Herbert, 1534?–1601, second Earl of Pembroke of the second creation in the Herbert family, was the son of the first Earl William Herbert by his first wife Anne Parr, sister of Queen Catherine Parr ; in 1557, he accompanied his father on the St. Quentin Campaign, and in 1570, succeeded him as second Earl of Pembroke, while other dignities accrued to him on the death of his maternal uncle, William Parr, first Marquess of Northampton, in the following year ; in 1574, he was elected a Knight of the Garter ; hence the armour, which is adorned in several places with the Garter and George, must have been made at or after that date ; in 1575 he married, as his third wife, the famous Mary Sidney, sister of Sir Philip Sidney, from whom the later Earls of Pembroke descend. It is unnecessary to follow Pembroke's career in further detail ; but in view of the profuse heraldic ornamentation on the suit, it is interesting to note that, according to Aubrey, he was a special patron of antiquaries and heralds, and a collector of heraldic manuscripts

This armorial ornament is of considerable interest ; the more so as, although several of the drawings in the Armourer's Album are adorned with badges (such as the bear and ragged staff), and one shows an achievement in colours, on the horse's chanfron ; the Pembroke suit is apparently unique in bearing the arms and numerous quarterings of the owner systematically arranged throughout its parts as an integral feature of the decorative scheme. The arms are only roughly sketched, and are not arranged in order, in the Album drawing.

LOT 118—*continued.*

For the purpose of the heraldic display, the suit falls into six sections:

I. The burgonet
II. The buff, breastplate and tassets
III. The backplate
IV. The pauldrons, arm defences and gauntlets
V. The cuisses and knee-cops
VI. The jambs and sollerets

I. On either cheek of the burgonet appears a complete achievement as follows:—

(*The tinctures, etc., do not appear on the armour, and in one or two cases are uncertain.*)

1. Per pale azure and gules three lions rampant argent within a bordure compony argent and gules (*Herbert*)
2. Sable a chevron between three spear-heads argent (*Morgan*)
3. Argent three cocks gules, combs and legs or (*Gam*)
4. Argent a lion rampant sable crowned or (*Ashley*)
5. Azure crusilly three boars' heads couped argent (*Cradock*)
6. Bendy engrailed argent and gules, a canton or (*Horton*)
7. Gules three leopards' heads jessant-de-lys or (*Cantilupe*)
8. Argent two bars azure within a bordure engrailed sable (*Parr*)
9. Or three water-bougets sable (*De Ros*)
10. Argent a saltire gules fretty or (*Crophull*)
11. ?Or a fret gules (? *Vardon*)
12. ?Or a fess gules (? *Colville*)
13. Per pale or and vert a lion rampant gules (*Marshall, Earls of Pembroke*)
14. Azure three chevronels braced and a chief or (*FitzHugh*)
15. Barry of eight argent and gules a fleur-de-lys sable (*Staveley*)
16. Gules a bend between six cross-crosslets or (*Forneaux*)
17. Barry of six argent and azure, on a bend gules three martlets of the first (*Grey of Rotherfield*)
18. Vair a fess gules (*Marmion*)
19. Barry of ten or and azure an eagle displayed gules (*Garnegot*)
20. Or three chevronels gules and a chief vair (*St. Quintin*)
21. Azure three bucks trippant or (*Green*)
22. Gules a chevron between three cross-crosslets and in chief a lion passant or (*Mabelthorpe*)

*** Nos. 1-7 appertain to the Herbert family, and were borne in this way by the father of the second earl.

No. 3. The first earl of the earlier Herbert creation married the daughter of Sir David ap Llewelyn or Gam, knighted at Agincourt, the traditional prototype of Shakespeare's Fluellen.

Nos. 8-22 belong to the Parr family, and accrued to the second

LOT 118—*continued.*

earl on the death without legitimate issue, in 1571, of his maternal uncle, William Parr, first Marquess of Northampton. Nos. 10-13, and 17, do not appear to have been generally used by Lord Northampton, and 10-13 do not figure in the second earl's Garter Plate of 1574; so it is possible that some genealogical research had preceded the designing of the suit. The Grey coat (17) was one of those attached to the FitzHugh line (14), the representation of which passed to Sir Thomas Parr, father of the marquess, on the death of his cousin, the 7th Lord FitzHugh, in 1512. The St. Quintin coat (20) is also subordinate to the FitzHugh arms, and of considerable antiquity; it has nothing to do with the campaign of St. Quentin (1557), from which the first earl, as Captain-General of the English contingent, acquired some of the Wilton armour (*cf.* AUBREY, *Notes on the Natural History of Wilts*, 1847, *p.* 86).

II. The entire achievement is repeated, in the same order, by shields appearing at intervals along the strips of gilded ornament; four on the buff, ten on the breast-plate, and eight on the tassets

III. The first six quarterings of the Herbert arms as borne by the first earl are combined on the back-plate in a single escutcheon, surrounded with the garter, at the top of the central gilded band. Below, on this band, are the next four coats, and the bands at either side each bear a further four; eighteen in all, in due sequence. The last four are omitted through lack of space

IV. The pauldrons display the seven Herbert coats; the first three on the right, the next four on the left. Another full series follows on from the right pauldron down the arm to the gauntlet, and is continued down the left arm to the left gauntlet. It is of twenty-two shields, but lacks the last coat (*Mabelthorpe*), as another (*Horton*) appears in two places, presumably through carelessness.

V. On the cuisses and knee-cops a new series begins, but room is found for the first twelve only. They read, by a new arrangement, from the right leg to the left and back again, and not vertically, as in the case of the arm defences

VI. On the jambs and sollerets orderly arrangement breaks down. Twenty shields appear, but three coats are repeated, and five consequently omitted. On each jamb proper and calf-piece there are four shields, and on each solleret two. The last coat of the achievement (*Mabelthorpe*) figures, probably with intention, on the point of both sollerets

A detailed description of the suit follows:

(*A*) THE BURGONET. This is an exceedingly fine one, with high comb, umbril and cheek pieces; the lower portion at the back of

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Lot 118—*continued.*

the neck curves out in a graceful manner; there is a difference in the shape of the helmet, where the umbril starts, between the drawing and the actual helmet; the umbril in the drawing curves up and out, in the helmet it turns out at a sharp angle; the decoration consists of two narrow engraved and gilded bands of curling scrolled ornament, between bright steel portions, adorned with the curving and cusped design; the high comb is decorated with interlaced scrolls and groups of trophies, Roman breastplates, drums and flags; in the centre is the George, surrounded by the Garter; on the cheek-pieces are large shields of twenty-two quarterings, surrounded by the Garter, and surmounted by a coronet; at the back is a plume holder, and just above it are two holes for a lace to give further security to it; round the neck are a line of rivets, which hold part of the strap for fastening in the lining; a broad roping runs over the top of the comb and round all the edges

(*B*) The Falling Buff is of strong plate, and is made up of five pieces, three over the face and two gorget plates, just as it is in the album; the two top pieces are held in position by spring catches; it is of bright steel, decorated with the same narrow bands of engraved and gilded ornament between the curving and cusped design; down the centre is a broader band of interlaced ornament with shields of arms; the buff is secured to the helmet by two clasps, fitting over studs, through which pass hooks; the ocularium is formed by the space between the umbril and the top of the buff; in each side of the falling plates over the face are ten slits for sight and breathing; in the drawing there are six on the side only; the edges, which are roped, have a border of gilded ornament, small ovals, filled in with a rose-like design; there are rivets at the edge for holding the lining

(*C*) The Breastplate. This is of large size and of somewhat peascod form, with tapul; there are movable gussets at the arms (the right one is unfortunately missing); the lower part of the breastplate is splinted at the waist, and there is a tace of one plate, to which are permanently fastened the tassets, each of three plates, with escalloped lower edges; the album drawing shows three tassets of four plates; on to these short tassets are fastened, by sliding rivets and turning pins, lower tassets, each of four plates, with straight finely roped borders; these lower tassets may or may not be the ones shown in the drawing; in the drawing these extra tassets are shown made up of five plates, with escalloped lower edges. Across the neck of the breastplate is a graceful roped turnover, coming boldly out to the central ornament; a like turnover goes round the edge of the remaining gusset to the left arm; on the right are five large staples for holding the lance rest (one of these is missing); in the lower centre is a square hole for fixing on the extra placate for the joust; it is fastened to the backplate by clasps going over studs; the decoration consists of nine vertical bands, three broad

LOT 118—*continued.*

and the remainder narrow, of gilded foliated design, between broad bright steel spaces, with the curved and cusped pattern ; just below the roped turnover, across the neck, is a wide gilded band, engraved with a battle scene of fighting horsemen ; this is very clearly shown in the album drawing ; below this is engraved a chain, supporting the George and Garter, made up of round links (the drawing shows square links) ; the George comes on the upper part of the wide central band of decoration, which consists of interlaced strap ornament, trophies of arms and shields ; below the border, on the central band, on the broad bands at either side, and on the tassets, are shields of arms ; all the tassets work on sliding rivets and leathers

(*D*) THE BACKPLATE is cut nearly straight across the top at the neck, where it is roped ; the shoulder blades are well rounded up with low depression in the middle of the back ; at the waist it is jointed, or splinted, having one escalloped plate as garde-de-rein, the edge of which is roped ; it is decorated with nine vertical gilded bands, three of them broad ; the larger spaces are of bright steel, with the curving and cusped design ; across the top, below the roping, and round the arms, runs the border with the ovals and rose pattern ; the bands are adorned with trophies of arms, interlaced design and small masks, and the usual coats-of-arms. It is secured to the breastplate by steel shoulder straps and clasps and studs at the sides

(*E*) THE RIGHT PAULDRON. This is made up of five plates overlapping upwards ; it is cut away at the gusset of the breastplate to give more freedom for holding the lance ; all the borders have roped edges ; it is decorated with narrow bands of gilded ornament between the wide bright steel intervals with the curved and cusped design ; across the widest part, from back to front of the shoulder, is a broad band of interlaced strap-like pattern, containing in front the George surrounded by the Garter ; on the point of the shoulder is a shield, with another behind and a third where the pauldron joins the rerebrace ; on the third lame from the neck are two small studs and a hole for a missing third ; these were for fastening on the upright neck guards, which are shown in the album drawing, but are now missing ; there is a strap and buckle to pass round the top of the rerebrace

(*F*) THE LEFT PAULDRON. This is also made up of five plates and comes well over the shoulder blade, as does that on the right, but it is not cut away at the gusset ; the decoration is exactly the same arrangement of bands and curves ; both the pauldrons follow the drawing very closely ; the four shields of arms appear in the wide gilded band of interlaced design, interspersed with a griffin and a George, each surrounded by the Garter ; on the third lame from the neck, as on the right pauldron, are three small studs for holding the high shoulder guard ; both the pauldrons are held to the steel shoulder straps by upright studs, for which there is a hole

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LOT 118—*continued.*

in each pauldron ; both have roped edges, and there are small bosses towards the front of the first lame at the neck to fit over the studs on the breastplate which hold down the shoulder straps

(*G*) THE LEFT ARM. This has at the top three lames working on sliding rivets, and leathers, below which is the turning joint on the rerebrace, the elbow cop with guard to the bend of the arm and vambrace which has one moving lame at the wrist, and is held together by hinge and hook ; on the elbow guard is a large stud with a slot through it for holding on the pasguard when required for the tilt yard ; this piece is given in the album with other missing pieces ; in the upper part of the vambrace and the lower part of the rerebrace, at the bend of the arm, are, in each case, two movable lames ; the pieces are adorned with narrow bands of gilded ornament between the wide bright steel spaces with the curving and cusped design ; on two wider bands of interlaced ornament, one of which is on the upper part of the rerebrace, the other down the back of the arm, going over the point of the elbow, are the coats-of-arms

(*H*) THE RIGHT ARM. The construction and decoration of this are exactly the same as that of the left arm ; on the vambrace are two buckles, these are for holding the locking gauntlet which is given with its straps in the album drawing ; all edges are roped

(*I*) THE RIGHT GAUNTLET has a pointed cuff and is made up of five lames moving on sliding rivets over the back of the hand ; there is a roped knuckle guard and the first escalloped finger plate ; the fingers themselves are missing ; the lames continue so far round the hand as to include the lower part of the thumb, but, like the fingers, this is now lost ; the under part of the cuff is fastened by a hinge and a hook, and has movable lames at the wrist ; the point of the cuff has a cable edge which is continued round the lower half ; the decoration consists of the various golden bands and bright steel intervals with the curving cusped design ; at the point of the cuff, in the broad gilded band, is the George surrounded by the Garter ; lower down are coats-of-arms ; the broad band is filled, besides the shields, with interlaced work, trophies of arms and masks ; round the border, next the roped edge, runs the band of oval ornament filled with the rose-like pattern

(*K*) THE LEFT GAUNTLET is in construction and decoration exactly like the right ; the fingers and the thumb are missing

(*L*) THE LEFT CUISSE, or thigh piece, consists of six lames, with two for the knee cop, below which are two more ; the knee cop has the fan guard at the side to protect the bend of the knee ; the cuisses work on sliding rivets and leathers ; a strap and buckle goes round the leg ; below the last lame beneath the knee cop, which has the holes for the turning pins to fix it to the jamb, is another piece in bright steel, having sunken bands but no decoration ; these pieces on both knees never belonged to the suit ;

LOT 118—*continued.*

all edges are roped and the cuisses fasten to the jamb with turning pins and studs; the decoration round the borders consists of the small oval and roses, while down the centre is a wide golden band of interlaced design, trophies of arms and various coats-of-arms; at the side is one narrow band and the usual wide bright steel spaces with the cusped pattern; all round the edge are rivets for the lining

(*M*) THE RIGHT CUISSE. This is constructed and decorated in the same manner as the left; it also has the plain piece below the knee cop; these have been added at some time, as the album drawings do not give them

(*N*) THE JAMBS. These are well formed and are jointed at the ankle, with three lames in the front and six at the back of the leg; in the front, there is the piece over the instep, which covers the ankles, and at the back, a plate to cover the heel; on this are fastened the spurs, just as drawn in the album; the spurs are engraved and gilded, and the rowels cut into six fleurs-de-lys; the sollerets are made up of eight lames with a central piece and toe-cap; this goes partly under the foot; the decoration on the left jamb is the wide gilded band down the centre with the narrower bands at the edges, where the shin-piece joins the calf, with the usual broad bright steel spaces in which are the curved and cusped ornament; the central band has the interlaced design and trophies; at the top is the Garter surrounding a griffin, with shields below; the wide band with coats-of-arms continues down the left solleret; on the calf-piece is one broad gilded band running down to the heel under the spur; on each side of this are the broad, bright steel intervals with the cusped pattern; it is decorated with interlaced design, trophies, masks and coats-of-arms; along the lowest edge of the solleret the narrow gold band is continued; this is in places partly broken away; the small hooks, to fasten the shin-piece to the calf, are missing; on the right jamb and solleret, which are made up of the same number of pieces as the left, the decoration is exactly similar; along the lowest edge of the solleret—these are roped on both feet—runs the narrow gold band, as in the left; it is broken away here and there

[*See Frontispiece and Illustrations*].

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